

WBUR 90.9 FM

and

THE BOSTON COMPANY

present

***A Historical Evening
of Music***

March 18, 1988

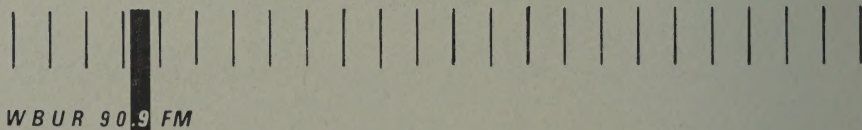
WBUR 90.9 FM

March 1, 1950 marked the beginning of WBUR's long-standing commitment to provide Boston audiences with outstanding classical music broadcasts. On that day the station was authorized by the Federal Communications Commission to "commence broadcasts. . .at an effective radiated power of 380 watts." Today, we have an effective radiated power of 50,000 watts and a listening audience of more than 270,000. Our signal has a radius of 100 miles, extending into parts of Rhode Island, Connecticut and New Hampshire.

WBUR continues to provide its audience with outstanding live recordings of the area's finest ensembles, from chamber music to full orchestras. With more than 38 years of service to Boston, WBUR is proud to be associated with the Handel & Haydn Society this evening. Boston's oldest continuing music organization, the Handel & Haydn Society can be heard regularly on WBUR through local broadcasts and on *A Musical Offering*, which WBUR produces for 300 National Public Radio member stations across the country.

WBUR has come to be recognized for its enduring excellence. In addition to providing the area's most informed presentation of classical music, WBUR provides central New England with the most comprehensive news and information, going beyond the headlines with in-depth news analysis.

We at WBUR are honored to be affiliated with Trinity Church, the Handel & Haydn Society, and The Boston Company. We hope you enjoy "A Historical Evening of Music."



THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society gave its first concert on Christmas night in 1815 at Stone (now King's) Chapel in Boston. By establishing a musical organization named for George Frideric Handel and Franz Joseph Haydn, the founders proclaimed not only their commitment to the great music of the past (Handel, 1685 - 1759), but also to contemporary music (Haydn, 1732 - 1809).

In April, 1817 the Society presented its first complete performance of Handel's most popular oratorio, *Messiah*, and has included it in the repertoire annually since 1854. During the same month, Boston audiences were treated to the first performance in America of Haydn's *Creation*.

The appointment of Carl Zerrahn as conductor raised the artistic horizon and introduced more stringent performance standards. Under his leadership the Society organized the first great American music festival on the European model: six concerts, May 21 - 23, 1857. Audiences heard not only the obligatory, *Messiah*, *Creation*, and *Elijah*, but also Beethoven's Fifth and Seventh Symphonies.

H & H always accepted its civic responsibility to participate in public ceremonies and benefit concerts. Over the years the Society has extended Boston's musical greetings to President James Monroe (1817), Grand Duke Alexis of Russia (1871), Admiral Dewey (1899) and Queen Elizabeth II (1976).

During the first few decades of the 20th century the Society fell on hard times. H & H seemed an old-fashioned choral society with all the trappings of a bygone era. It became more difficult to recruit good singers, a situation that led to an inevitable falling off of artistic quality.

After the International Choral Festival sponsored by the Society in 1965 to celebrate its 150th anniversary, the Officers and Board of Governors concluded that only radical action could assure the Society's survival. They called on Thomas Dunn, an acknowledged expert in Baroque performance practice. He expanded the repertoire to instrumental music, replaced the large, amateur chorus with a smaller, professional chorus of 32, and attracted first-rate soloists. During the 1970s the Handel & Haydn Society began to reclaim its position of eminence in Boston's cultural life.

In 1984 Thomas Dunn announced his intention of retiring at the conclusion of the 1985 - 86 season. In July, 1986 Christopher Hogwood assumed the podium as the Society's new Artistic Director. Mr. Hogwood enjoys a worldwide reputation for the highest quality music making possible, and is founder and director of London's Academy of Ancient Music. Now in his second season with H & H, he has established a premier-quality original-instrument orchestra, expanded the educational program to include more than 40 schools, and added a chamber concert series in local venues outside Symphony Hall. Last September H & H signed a three-year, three-record contract with London/L'Oiseau Lyre records, and is currently recording Handel's Opus 3, which we are hearing tonight.



Christopher Hogwood, Artistic Director

Handel & Haydn Society Orchestra of Authentic Instruments

Christopher Hogwood, conducting

George Frideric Handel

Concerti Grossi, Opus 3

Concerto No. 1, in B-Flat Major/G Minor

Allegro, Largo, Allegro

Concerto No. 2, in B-Flat Major

Vivace, Largo, Allegro, Vivace, (Gavotte)

Concerto No. 3, in G Major

Largo e staccato, Allegro, Adagio, Allegro

INTERMISSION

Concerto No. 4, in F Major

Andante-Allegro, Andante, Allegro, Minuetto

Concerto No. 5, in D Minor

(Larghetto), Allegro, Adagio, Allegro ma non troppo, Allegro

Concerto No. 6, in D Major

Vivace, Adagio, Allegro

Daniel Stepner, Violin I, Concerti 1, 4, and 5

Stanley Ritchie, Violin I, Concerti 2, 3, and 6

Linda Quan, Violin II

Stephen Hammer, Oboe

Violin I:

Daniel Stepner, concertmaster

Stanley Ritchie, concertmaster

Nancy Wilson

Jane Starkman

Judith Eissenberg

Daniel Banner

Dianne Pettipaw

Anne Black

Violin II:

Linda Quan, principal

Jennifer Moreau

Judith Shapiro

Karl Kawahara

Clayton Hoener

Judith Gerratt

Bassoon:

Dennis Godburn, principal

Thomas Sefkovic

Judith Bedford

Viola:

David Miller, principal

Laura Jeppesen

Emily Bruell

Jan Cosart

Frances Rios

Cello:

Myron Lutzke, principal

Karen Kaderavek

Jan Pfeiffer

Alice Robbins

Bass:

Michael Willens, principal

Thomas Coleman

Oboe:

Stephen Hammer, principal

Marc Schachman

Theorbo, Archlute:

Paul O'Dette

Harpsichord:

Christopher Hogwood

James David Christie

John Finney

Recorder:

Christopher Krueger, principal

John Tyson

Flute:

Christopher Krueger

GEORGE FRIDERIC HANDEL

Concerti Grossi, Opus 3

George Frideric Handel (1685 - 1759) is known primarily as a composer of operas and oratorios. The majority of his instrumental work was written for use within other works, such as oratorios, and in fact would probably not have been written otherwise. This does not in any way detract from the musical worth of his concertos, which rank among the finest in the Baroque literature. However, it makes it easier to understand why Handel continually re-used old material, sometimes rewriting it and sometimes not. It also explains the difficulty we have in categorizing the concertos into consistent patterns. Handel continually revised his music, making it difficult for scholars to declare a particular version as the definitive one. Such is the case with the six concerti contained in Opus 3.

Although the Opus 3 was published in 1734, the exact dates of the composition of the various concerti are uncertain. The first printing bears the note "several of these concertos were perform'd on the Marriage of the Prince of Orange with the Princess Royal of Great Britain in the Royal Chappel of St. James's." The date of that marriage was March, 1734; it is quite possible that Handel arranged the concertos from pre-existing material for interval music at the wedding.

The version we will hear tonight is the first public performance of the edition by Dr. Donald Burrows. For his edition, Dr. Burrows has used primary sources, including some recently discovered material, as opposed to following the traditional first printing of 1734. His work addresses the different character of each concerto, and uses various-sized forces. The most noticeable difference comes in Concerto Six, which has been restored to the three-movement form that Handel originally conceived.

The Handel & Haydn Society will record the Opus 3 Concerti for London Records/L'Oiseau Lyre beginning March 19, and would like to gratefully acknowledge AT&T's support of our recording. Without their generous gift, this effort would not be possible.

TRINITY CHURCH

Trinity Church was founded on October 17, 1733, and the next year occupied an unpretentious structure on Summer Street and Bishop's Alley (now Holley Street), surrounded by fine residences and gardens. In 1829 a larger, dignified stone Gothic Revival building was erected on the same site.

The present location on Copley Square in the newly developed Back Bay area was purchased in January, 1872. Henry Hobson Richardson was chosen architect, and plans were underway when the old structure was destroyed in the Boston Fire of November 8 and 9, 1872.

The new Trinity Church, consecrated February 9, 1877, is now considered by many to be the masterpiece of church architecture in America. The architecture is a free rendering of 11th-century French Romanesque, as found in the cities of Auvergne, Central France. The tower is an adaptation of one on the Old Cathedral in Salamanca, Spain. The paintings on the walls of the tower, above the arches, over the windows, and in the nave, were done directly on the walls by processes developed for restoration in France and England.

The chancel, dedicated December 18, 1938, from left to right features stained-glass renderings that show seven events in Christ's life: the Nativity, Jesus in the Temple with the Doctors, the Baptism, the Exhortation at the Feast of the Tabernacles, the Last Supper, the Resurrection, and the Commission to the Apostles.

The Gallery Organ, built by the Skinner Organ Company in 1926, was completely restored and rebuilt in 1963, and the new Chancel Organ, built by the Aeolian Skinner Company, was dedicated November 17, 1963. Together they comprise 6,898 pipes varying in length from 32 feet to less than one inch and are played from a three-manual console located in the chancel behind the Rector's stall.

THE BOSTON COMPANY

The Boston Company is proud to sponsor this special evening where, together with WBUR 90.9 FM, we are celebrating the Handel & Haydn Society's debut recording for London Records.

The Boston Company, much like the Handel & Haydn Society, has been an integral part of the Boston community for more than 100 years. We offer a tradition of banking services with our hallmark being to serve every client as if that client were our only client.

While the tradition of The Boston Company reaches back more than a century, a dynamic new era began in 1981, when the company became a wholly owned subsidiary of Shearson Lehman Hutton, Inc., an American Express company.

Today The Boston Company is an international financial services firm providing personal investment banking services to high net-worth individuals; trust and investment management services to pension and endowment funds; administration and shareholding services to mutual fund companies; and economic advisory services to individuals, corporations, and government entities.

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